



Marine Corps Band

New Orleans

2015 Independence Day Concert Series

Program Notes

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Ever wondered what it's like to march in a Marine Corps Band...during Mardi Gras? Experience a march down the famous parade routes of Mardi Gras 2015. We put you in the band in these videos!

https://www.youtube.com/watch?v=P-u_eEu4N24

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Thanks to Sgt Michael Cook for his hard work producing these videos

Have some fun and follow one of our own through the Marine Combat Fitness Test (CFT). See what an average day for us (non-musical) is like. Do you have what it takes?

<https://www.youtube.com/watch?v=RMXzTIFGBEY>

Officer in Charge Biography

Chief Warrant Officer 3, Michael J. Smith

Chief Warrant Officer 3, Michael J. Smith, originally from Terre Haute, Indiana, enlisted in the Marine Corps in 1987. Upon completing Recruit Training at Marine Corps Recruit Depot San Diego, he was meritoriously promoted to Private First Class and transferred to the Armed Forces School of Music at the Naval Amphibious Base in Little Creek, Virginia for the six-month basic musician's course as drummer with the Drum and Bugle Corps.



After completing the Basic Musician's Course at the Armed Forces School of Music and receiving his next promotion, Lance Corporal Smith reported to the U.S. Marine Drum and

Bugle Corps in Albany, Georgia. At the conclusion of 1989, by a decision of the Commandant of the Marine Corps, the Albany Drum and Bugle Corps was replaced with a band. Lance Corporal Smith was promoted to Corporal when the Albany Marine Band stood-up in January of 1990. Later that same year during Operation Desert Shield when ground combat was determined eminent, Corporal Smith was sent to Camp Lejeune, North Carolina. There he trained with Combat Replacement Regiment Six and deployed to Saudi Arabia in support of Operation Desert Shield with perimeter security platoons for Naval Fleet Hospital 15 in Al Jubail, and 1st Medical Battalion in Al Khanjar. At the conclusion of Desert Storm, Corporal Smith returned and resumed his duties as a percussionist with the Albany Marine Band.

After Corporal Smith was promoted to Sergeant, he was transferred to Okinawa Japan in 1994 for duty with the III Marine Expeditionary Force Band, where he served as the Percussion Section Leader and Platoon Sergeant. Highlights of that tour included several the 50th Anniversaries of several WW II battles in the Pacific to include the Battle of Iwo Jima, where Sergeant Smith reenlisted once again, but this time at the top of Mount Surabachi at the location where the famous flag raising took place. After Japan, and completion of the six-month intermediate course at the Armed Forces School of Music, Sergeant Smith transferred to the Marine Corps Recruit Depot Band in Parris Island, South Carolina. There Sergeant Smith was promoted to Staff Sergeant and served as the Percussion Section Commander and Public Affairs Chief. Staff Sergeant Smith once again returned to the Armed Forces School of Music for six-months to attend the Advanced Course, then transferred to the Marine Corps Band in Quantico, Virginia, as the Operations Chief and Enlisted Band Leader. In 2000, Staff Sergeant Smith was selected for Warrant Officer and reported to the 2nd Marine Division Band in June 2001 for his first assignment as a Marine Corps Band Officer.

In 2004, the 2nd Marine Division Band was augmented with an additional 100 Marines and in 2005 they deployed to Iraq as the primary Guard Force for the 2nd Marine Division Headquarters Forward at Camp Blue Diamond, Al Ramadi, Iraq with 142 Marines. Returning to Camp Lejeune with 142 after the mission was complete; Chief Warrant Officer 2 Smith was transferred to Marine Corps Forces Reserve Headquarters in 2006 for duty as the Band Officer of the New Orleans Marine Band in Louisiana.

The Band and Command was very much involved with the recovery of post-Katrina, New Orleans, and the Gulf Coast. On the 4th Anniversary of Hurricane Katrina, the Band culminated all of the physical and musical recovery efforts by presenting the ultimate gift of music to the people of New Orleans, a commission composed by Robert W. Smith entitled "Promising Skies", inspired by their "Spirit of Rebirth" and dedicated to the people of New Orleans. The piece was debuted to a standing-room-only audience inside the iconic Saint Louis Cathedral in the heart of

the French Quarter, receiving a seven-minute standing ovation. Chief Warrant Officer 3 Smith was then selected for the Officer College Degree (Completion) Program. Remaining in New Orleans, Chief Warrant Officer 3 Smith attended and graduated from Tulane University with a Bachelors of Fine Arts in Musical Theatre.

In June of 2011, Chief Warrant Officer Smith reported for duty assignment as Officer in Charge and Principle Conductor of the Marine Forces Pacific Band where he and the band represented our Country and Corps in 70th Anniversary ceremonies commemorating historic events and battles of World War II.

Chief Warrant Officer 3 Smith and his wife Toni returned to Marine Corps Forces Reserve Headquarters in June 2015 and once again resumed his duties as Officer in Charge and Principle Conductor of the Marine Corps Band New Orleans.

Conductor Biographies:

Band Master, Master Sergeant William L. Call, Jr.

A Destin, FL native, Master Sergeant William L. Call, Jr. enlisted in United States Marine Corps in June 1995 as a clarinetist and attended Recruit Training in Parris Island, South Carolina. Upon graduation from Recruit Training and Marine Combat Training he proceeded to the Armed Forces School of Music in Little Creek, VA to attend the Basic Music Course.

Master Sergeant Call was then assigned to the 4th Marine Aircraft Wing Band in New Orleans, LA, where he served as a clarinetist in the concert band and ceremonial band. Among his duties were concertmaster and administrative chief. Notable was Master Sergeant Call's involvement as the clarinetist and coach for the unit's wind quintet. Touring throughout the country while performing in public recitals, Additionally, Master Sergeant Call began actively composing and arranging for the band's various ensembles.

In 2002, Master Sergeant Call returned to the Armed Forces School of Music to attend the Ceremonial Conductor / Drum Major Course; he remained on station upon graduation to attend the Enlisted Band Leader / Assistant Director Course. In the fall of the same year, Master Sergeant Call applied for and was selected as one of the Marine Corps' first Enlisted Conductors.

He was transferred to Okinawa, Japan, for duty as the Enlisted Conductor and Assistant Director of the III Marine Expeditionary Force Band. As the assistant director for the band, Master Sergeant Call was instrumental in coordinating and leading the band in performances across Southeast Asia, the Pacific Rim and Australia. As part of Cobra Gold and Ulchi Focus Lens exercises, Master Sergeant Call served as the Guard Chief for the MEF Headquarters Group Combat Operations Center.

In January 2005 Master Sergeant Call was assigned to Headquarters, First Marine Corps District where he served as the Musician Technical Assistant and talent scout for the Marine Corps music program in the Northeastern United States. He also served as an active orchestra and band clinician as well as a guest conductor throughout the region.

In November, 2008, Master Sergeant Call executed orders to Parris Island where he served as the Depot Enlisted Conductor. Master Sergeant Call assumed the duties of Bandmaster for Marine Band Parris Island as a Gunnery Sergeant in August 2010 and was frocked to his current rank in February, 2011. In April 2012, Master Sergeant Call was transferred to Marine Corps Band New Orleans where he currently serves as the Bandmaster.

Master Sergeant Call's personal decorations include the Meritorious Service Medal, Navy and Marine Corps Commendation Medal with one gold star and the Navy and Marine Corps Achievement Medal with two gold stars. He was the 2003 recipient of the Commandant of the Marine Corps' Staff Noncommissioned Officer Musician of the Year and the Honor Graduate for the Staff Noncommissioned Officer Academy Advanced Course Class 3-10.

Enlisted Conductor, Gunnery Sergeant Justin A. Hauser

A native of Albany, New York, Gunnery Sergeant Justin Hauser attended recruit training at Marine Corps Recruit Depot Parris Island, S.C., in May of 2002 after attending the State University of New York at Fredonia.

Following Marine Combat Training, Gunnery Sergeant Hauser reported to the Armed Forces School of Music in September of 2002. Upon graduation of the Basic Musician Course, he reported to the III Marine Aircraft Wing Band in Miramar, California. While a member of this unit, Gunnery Sergeant Hauser served as a clarinet instrumentalist, Public Affairs NCOIC, Assistant Enlisted Conductor, Supply NCOIC, and Sergeant of the Guard. He also deployed to Iraq for two tours of duty in support of Operation Enduring Freedom, where he served as Sentry and Sergeant of the Guard.

In August of 2007, Gunnery Sergeant Hauser transferred to the Parris Island Marine Band in South Carolina, serving as clarinet instrumentalist, Operations Chief, and the band's Acting Enlisted Conductor. He was selected to attend the Unit Leader Course at the Naval School of Music in Virginia Beach, Virginia, in December 2010. Upon graduation, Gunnery Sergeant Hauser remained on staff where he taught in the Basic Academics and Rehearsal Division departments. He also served as the Equal Opportunity Officer for the Marine Detachment and in September of 2014 attended the Senior Musician Course, graduating in May of 2015. Gunnery Sergeant Hauser assumed his current position as the Enlisted Conductor of Marine Corps Band New Orleans in June of 2015.

Guest Performer / Guest Narrator Biographies:

Soprano Soloist, Amy Pfrimmer

Assistant Professor of Music

A dedicated teacher and energetic performer, Amy Pfrimmer's singing career encompasses a wide variety of repertoire, including opera, operetta, concert, recital, and musical theatre.



Soprano Amy Pfrimmer has sung professionally across the US, in France, Germany, Canada, and England. Career highlights include appearances with the London Symphony Orchestra, Staatsphilharmonie Rheinland-Pfalz, Louisiana Philharmonic Orchestra, and Baltimore Choral Arts Society, all in collaboration with the late pianist/composer Dave Brubeck. Notable engagements include the Montreal Opera, New Orleans Opera, Illinois Symphony, Santa Barbara Symphony, Florida Grand Opera, Baltimore Choral Arts, Opera Birmingham, New World Symphony, Atlanta Symphony, Virginia Symphony, Memphis Symphony, Louisiana Philharmonic Orchestra, Mississippi Opera, New Orleans Jazz and Heritage Festival, Opera Grand Rapids, Virginia Opera, Mozart Festival Opera, Shreveport Opera, Alabama Symphony, Chautauqua Opera, Ohio Light Opera, Pensacola Opera, Glacier Symphony, New Jersey's Ocean City Pops, and New Sousa Band, in such roles as The Merry Widow, Violetta, Mimi and Musetta, Cio-Cio San, Nedda, Rosalinda, Pamina, and Freia. Recent concert works have included Poulenc's Gloria, Händel's Messiah, Bach's Wachet Auf, Britten's Ceremony of Carols, and Beethoven's Ninth Symphony.

Pfrimmer is an alumna of the distinguished young artist programs of the Florida Grand Opera, Virginia Opera, and Chautauqua Opera. She received her Master of Music degree from Loyola University of New Orleans, where she studied with Professor Philip Frohnmayr. Pfrimmer obtained her Bachelor of Music degree from Louisiana State University, where her teachers included Martina Arroyo, Dr. Sandra Kungler and Patricia O'Neill. Other influential voice teachers include Arthur Levy and Mary Henderson Buckley.

In 2012, Pfrimmer was named the *Lillian Gerson Watsky Professor in Voice* at Tulane University. Recent recital appearances in 2012-2013 included Oakland University, University of Northern Iowa, Louisiana College, and Mississippi College. Pfrimmer also gave recent master classes at the Brevard Music Center, The Classical Singer Convention, the Southern Region NATS conference, Oakland University, and locally at the New Orleans Center for Creative Arts. Pfrimmer is also currently principal cantor of St. Louis Cathedral-Basilica in New Orleans.

Narrator, Norman H. Robinson

News anchor Norman Robinson has lived in the Crescent City for 32 years and has spent the last 20 in the WDSU newsroom.



Formerly of Toomsuba, Miss., and Mobile, Ala., Norman Robinson was the main anchor on WDSU News at 6 p.m. and 10 p.m. and host and moderator of The Hot Seat for WDSU, the NBC network affiliate in New Orleans. Robinson has been a broadcast journalist for 34 years. He began his career in radio in Southern California in 1972.

Robinson has worked for broadcast outlets in Southern California, Mobile, New Orleans, New York, and Washington, D.C., where he was a member of the White House Press Corps as a correspondent for CBS News. Robinson has certificates and recognition from the U.S. Naval School of Music, The Columbia School of Journalism, and Harvard University. He is also the recipient of an honorary Doctorate of Humane Letters from Our Lady of Holy Cross College. He is a member of the Central St. Matthew United Church of Christ in New Orleans.

His community service includes public speaking at schools, churches, and charity fundraising events. Robinson is also a member of the nationally recognized New Orleans Concert Band, where he has played the euphonium (baritone horn) for the past 25 years.

Robinson's military service to his country includes a four-year tour of duty in the United States Marine Corps. He was a sergeant in the U.S. Marine Corps Field Bands at Paris Island, Camp Pendleton, and the former El Toro Marine Corps Air Station.

Norman Robinson is a husband, father, grandfather, and a proud member of the New Orleans community.

2015 Independence Day Series

Program

The Music

MSgt Call, conducting:

Francis Scott Key (1779-1843)

The Star Spangled Banner(1814)

John Stafford Smith (1750-1836)



Established as America's National Anthem in 1931, lyrics for *The Star-Spangled Banner* were penned as a poem by Francis Scott Key, originally entitled *The Defence of Fort McHenry*.

Key was born on August 1st, 1779 in Frederick County, Maryland. He became a successful lawyer, and was eventually appointed U.S. Attorney for the District of Columbia. After a series of trade agreements, America declared war on Great Britain on June 18th, 1812. After British troops invaded Washington, D.C., and burned the White House, Capitol Building, and Library of Congress, they set their sights on Baltimore. When British ships bombarded Fort McHenry, Key was aboard a British ship, negotiating the release of prisoners. Key watched the bombing campaign take place approximately 8 miles from his location. When the British gave up their attack and withdrew, leaving behind a battered – but still standing – Fort McHenry, the sunrise illuminating the tattered American flag atop the fort was Key's inspiration for the poem.

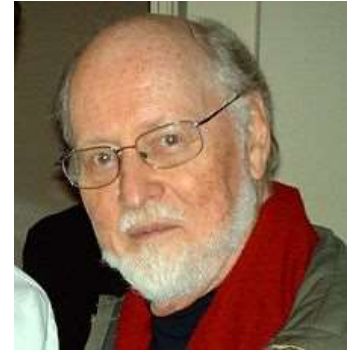
Circulating by way of newspapers, and set to the music of an English tune entitled *To Anacreon in Heaven* by John Stafford Smith, people began to call the song *The Star-Spangled Banner*. In 1916, 28th President Woodrow Wilson directed it to be played at all official events, and it was adopted as the national anthem of the United States of America on March 3rd, 1931.

John Williams (b. 1932)

arr. Stephan Bulla

Star Wars “Main Title”(1977)

John Towner Williams was born on February 8, 1932 in Floral Park, New York, the son of Esther (née Towner) and Johnny Williams. His father was a jazz percussionist who played with the Raymond Scott Quintet. His brother Donald is a percussionist and conductor, and his brother Jerry is a studio percussionist as well.



In 1948, the Williams family moved to Los Angeles where John attended North Hollywood High School graduating in 1950. He later attended the University of California, Los Angeles (UCLA), and studied privately with the Italian composer Mario Castelnuovo-Tedesco. In 1952, Williams was drafted into the U.S. Air Force, where he conducted and arranged music for The U.S. Air Force Band as part of his assignments.

After his Air Force service ended in 1955, Williams moved to New York City and entered The Juilliard School, where he studied piano with Rosina Lhévinne. During this time, Williams worked as a jazz pianist in New York's many clubs and eventually studios, most notably for composer Henry Mancini. His fellow session musicians included Rolly Bundock on bass, Jack Sperling on drums, and Bob Bain on guitar—the same lineup featured on the *Mr. Lucky* television series. Williams was known as "Little Johnny Love" Williams during the early 1960s, and he served as music arranger and bandleader for a series of popular music albums with the singer Frankie Laine.

After his studies at Juilliard, and the Eastman School of Music, Williams returned to Los Angeles, where he began working as an orchestrator at film studios. Blockbuster movie music to include Sugarland Express, Jaws, Star Wars Series, Indiana Jones Series, Jurassic Park Series, Schindler's List, Saving Private Ryan, Harry Potter Series just to name a few. Most recently would be the theme from The Book Thief.

The main title music to the *Star Wars* films is probably the most recognizable cue in film music history. Ever since its 1977 debut in *Episode IV: A New Hope*, it has remained enduringly popular among filmgoers of all ages and no doubt played a substantial role in catapulting sales of the film's soundtrack to over four million copies after its initial release.

With its opening orchestral blast, John Williams' famous cue tells us that we are in for is a tale that is larger than life, something extraordinary, something from the realm of myths. The cue, which functions both as main title music and as a theme for Luke Skywalker, retains this mythic feel throughout its entirety and yet is surprisingly diverse in its musical material. It begins with an introductory fanfare of fast and overlapping lines, then moves into a "big" tune that is slower-paced and more majestic, then sounds a gentler melody for a middle section before returning to the big tune. Yet somehow it all hangs together incredibly well, drawing us through from start to finish in an engaging and remarkably cohesive way. So besides the superficial consistencies in its loud brassy scoring, major key, and largely consonant chords, how is it that such different sections can sound so unified and keep up the mythic feel of the music? Some

answers are suggested by the cue's melody, harmony, and rhythm, as shown in my film music analysis below

John Williams (b. 1932)

arr. Paul Lavendar



A longtime Spielberg collaborator John Williams, described the challenge of creating one that would generate sympathy for such an odd-looking creature. As with their previous collaborations, Spielberg liked every theme Williams composed and had it included. Spielberg

loved the music for the final chase so much that he edited the sequence to suit it. Williams took a modernist approach, especially with his use of polytonality, which refers to the sound of two different keys played simultaneously. The Lydian mode can also be used in a polytonal way. Williams combined polytonality and the Lydian mode to express a mystic, dreamlike and heroic quality. His theme—emphasizing coloristic instruments such as the harp, piano, celesta, and other keyboards, as well as percussion—suggests E.T.'s childlike nature and his "machine."

Adventures on Earth (1982)

From "E.T. (The Extra Terrestrial)"

GySgt Hauser, conducting:

Leonard Bernstein (1918-1990)

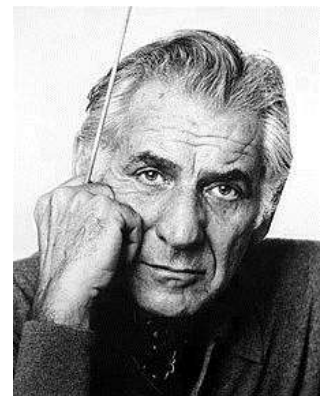
arr. W.J. Duthoit

Selections from West Side Story

(1957)

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25th, 1918. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant.

Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.



West Side Story is a musical based on the book by the same name written by Arthur Laurents. Leonard Bernstein wrote the music for the musical production, and Stephen Sondheim wrote the lyrics. The story is based on William Shakespeare's beloved *Romeo and Juliet*. The story is set in the upper west side neighborhood of New York in the 1960s, and depicts the story of two rival teenage gangs, the Puerto Rican Sharks, and the Caucasian Jets. Tony, best friend of the Jets' gang leader, falls in love with Maria, the sister of the Sharks' gang leader. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in American musical theater.

MSgt Call, conducting:

Richard Rodgers (1902-1979)

Oscar Hammerstein II (1895-1960)

arr. SSgt Scott Nimmer (USMB)

A Journey Through South Pacific

(1949)

Norman Robinson, Narrator

Amy Pfrimmer, Soprano

CWO3 Michael Smith, Tenor



Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960) both had successful musical careers before joining in an exclusive partnership that changed the face of American Musical Theatre. Rodgers (composer) and Hammerstein (librettist/lyricist) produced their first musical, *Oklahoma!*, was the first of a new genre- the musical play. It was the start of the most successful partnership in Broadway history. Collectively, the Rodgers & Hammerstein musicals earned 35 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and 2 Emmy Awards. In 1998 Rodgers &

Hammerstein were cited by Time Magazine and CBS News as among the 20 most influential artists of the 20th century and in 1999 they were jointly commemorated on a U.S. postage stamp. The duo is also famous for their works *The King and I*, *Me and Juliet*, and *The Sound of Music*.

South Pacific is a musical composed by Richard Rodgers, with lyrics by Oscar Hammerstein II, and book by Hammerstein and Joshua Logan. The work premiered on Broadway in 1949, and ran for 1,925 performances. The story is based on Pulitzer-Prize winning 1947 book *Tales of the South Pacific*, by James A. Michener. Rodgers and Hammerstein believed they could write a musical about Michener's work that was both financially productive and sent a strong, progressive message on cultural issues that were dividing the country even in the midst of war. The musical became the second longest-running Broadway production in history until that point, led only by Rodgers and Hammerstein's early production *Oklahoma!*

The plot of the story is set in the Pacific Islands in the throes of the Second World War. With sailors being sent into the Pacific theater, and no end to the years-long conflict in sight, romance abounded

between Americans and their Islander hosts. While the cultural differences between groups cause much strife and soul-searching, the characters let their hearts and good sense overrule the prejudices they had learned.

GySgt Hauser, conducting:

Morton Gould (1913-1996)

American Salute (1942)

Morton Gould was born in Richmond Hill, New York, on December 10th, 1913. He was recognized early as a child prodigy, having talents in both improvisation and composition; his first composition was published at the age of six. Gould went on to compose for television, cinema, and Broadway. His music was commissioned by symphony orchestras all over the United States, the Library of Congress, The Chamber Music Society of Lincoln Center, the American Ballet Theatre, and the New York City Ballet. He received three commissions for the United States Bicentennial. Morton Gould was also a renowned international conductor and pianist, recording many classical standards, including George Gershwin's "Rhapsody in Blue" in which he also played the piano. His original manuscripts, personal papers, and other pertinent pieces are archived in the Library of Congress and available to the public. Gould died on February 21st, 1996, in Orlando, Florida, where he was the first resident guest composer/conductor at the Disney Institute.



American Salute is a modern wind ensemble standard that is typical of Gould's style: taking traditional material and working it into something new and exciting. The piece takes the theme *When Johnny Comes Marching Home Again* and sets it in a quick, lively tempo that grips you from the outset. Filled with an almost continuous litany of calls and responses, from the brass choir into the woodwinds, *American Salute* drives on from the opening brass fanfare. Gould recapitulates the melody in different iterations, giving it a powerful, joyous cry and a soft, entrancing echo in turns. The backgrounds and counter-lines contribute to this piece's march-like feel, trekking on to the final, triumphant shout, and giving an old, traditional American folk tune new life.

Julia Ward Howe (1819-1910)

Battle Hymn of the Republic (1861)

William Steffe (1830–1890)

Battle Hymn of the Republic was written during the American Civil War by Julia Ward Howe. The piece borrows the tune from an old Methodist hymn, *Say, Brothers, Will You Meet Us?* The tune was collected by William Steffe from a camp-meeting song, and was popular among Federal troops and Union sympathizers during the war. The tune had been borrowed for a wildly popular tune among the troops,

John Brown's Body. In November of 1861, Howe was touring Union camps near Washington, D.C., with her husband, who was on President Lincoln's Military Sanitary Commission. While the troops sang in the camps, to include *John Brown's Body*, Rev. James Freeman Clarke suggested to Howe that she pen new lyrics to the popular tune. The following morning, Mrs. Howe describes waking up "in the gray of the early dawn" to the lyrics already "arranging themselves in [her] brain". She didn't move until her thoughts were composed, and hastily arose to write down lyrics that, unbeknownst to anyone, would endure for more than 138 years. The *Battle Hymn of the Republic* still appears frequently in patriotic programs and is sung in schools and churches across the nation.

MSgt Call, conducting:

James A. Beckel Jr. (b. 1948)

Liberty for All (2000)

James Beckel graduated from the Indiana University School of Music and has been the Principal Trombonist with the Indianapolis Symphony since 1969. He is also on the music faculty at DePauw University and the University of Indianapolis. In addition to these responsibilities he has been a very active composer and arranger. Mr. Beckel was born in Marion, Ohio in 1948.

Many original works have been performed by several professional orchestras such as Minneapolis, St. Louis, Atlanta, Houston, Cincinnati, Baltimore, Buffalo, Detroit, Milwaukee, Indianapolis, Rochester, Charlotte, Fort Wayne, Rhode Island, Springfield, Evansville, Tampa, Arkansas, Oklahoma City, Phoenix, Terre Haute, South Bend, Omaha, Knoxville, Delaware, West Virginia, Chautauqua, and New Mexico, etc.

Mr. Beckel has received many composition grants. He has been an Individual Arts Fellow through the Indiana Arts Commission and the National Endowment for the Arts, and recently was one of 50 composers chosen nationwide to be part of the *Continental Harmony Project*.

Liberty for All was commissioned by the Carmel Symphony, and premiered by that symphony on July 4th, 2000, as a new "millennium" piece for a patriotic program. Originally composed for orchestra, the wind ensemble version was commissioned by the United States Coast Guard Band in 2002. Written to ring with resounding patriotism, the piece incorporates words from great speeches made during challenging times in American history. Words included are from Patrick Henry, prior to the American Revolution; George Washington, during the American struggle for independence that we celebrate today; Abraham Lincoln, from a great and terrible war to preserve the Union of the United States of America; and John F. Kennedy, during the landmark days of civil revolution seeking equality for all Americans. The piece starts out with a strong, slow fanfare, as if to announce America's arrival onto the global platform as a battle cry for freedom. The tempo rises throughout the piece, from a grand and stately march to a more insistent cry that refuses to be long silenced. There is a lull- a pause- provoking reflection on the sacrifices made by almost two-and-a-half centuries of Americans, before recalling its earlier theme, accelerating in time, volume, and intensity to the final climax, all the while proclaiming American Liberty for All.



GySgt Hauser, conducting:

John Philip Sousa (1854-1932)

Stars and Stripes Forever (1896)



With the possible exception of the *Star Spangled Banner*, no musical has done more to arouse the patriotic spirit of America than the *Stars and Stripes Forever*, John Philip Sousa's most beloved march. Used in almost any wind band/ensemble patriotic line-up, *Stars and Stripes Forever* has stirred Americans' sense of nationalism and pride since its premiere in Philadelphia on May 14th, 1897, where the state Public Ledger reported: "...it is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." Received whole-heartedly wherever and whenever it was performed, audiences began to rise for its playing, much like for the National

Anthem. This became tradition at Sousa Band concerts. It was Sousa's practice to have the cornets, trumpets, trombones, and piccolos line up on the front of the stage for the final trio of the march, building excitement through the brassy stinger at the end. Since its debut it has come to symbolize America abroad, and is the most popular march ever written, thanks to Sousa's skill at the art of march composition and the sense of patriotism that is associated with *Stars and Stripes Forever*. It is the official national march of the United States of America.